

THE BRITISH MUSEUM  
QUARTERLY VOL. IX. NO. 2

LONDON

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# THE BRITISH MUSEUM QUARTERLY

FOUR PARTS ARE PUBLISHED ANNUALLY, each dealing with the principal acquisitions of the previous quarter. The descriptions are intended to be not too technical for the layman, and to give the expert part at least of what he needs to know. Notice is also given of the temporary exhibitions periodically installed in the galleries, the results of excavations, and additions to the publications of the Museum.

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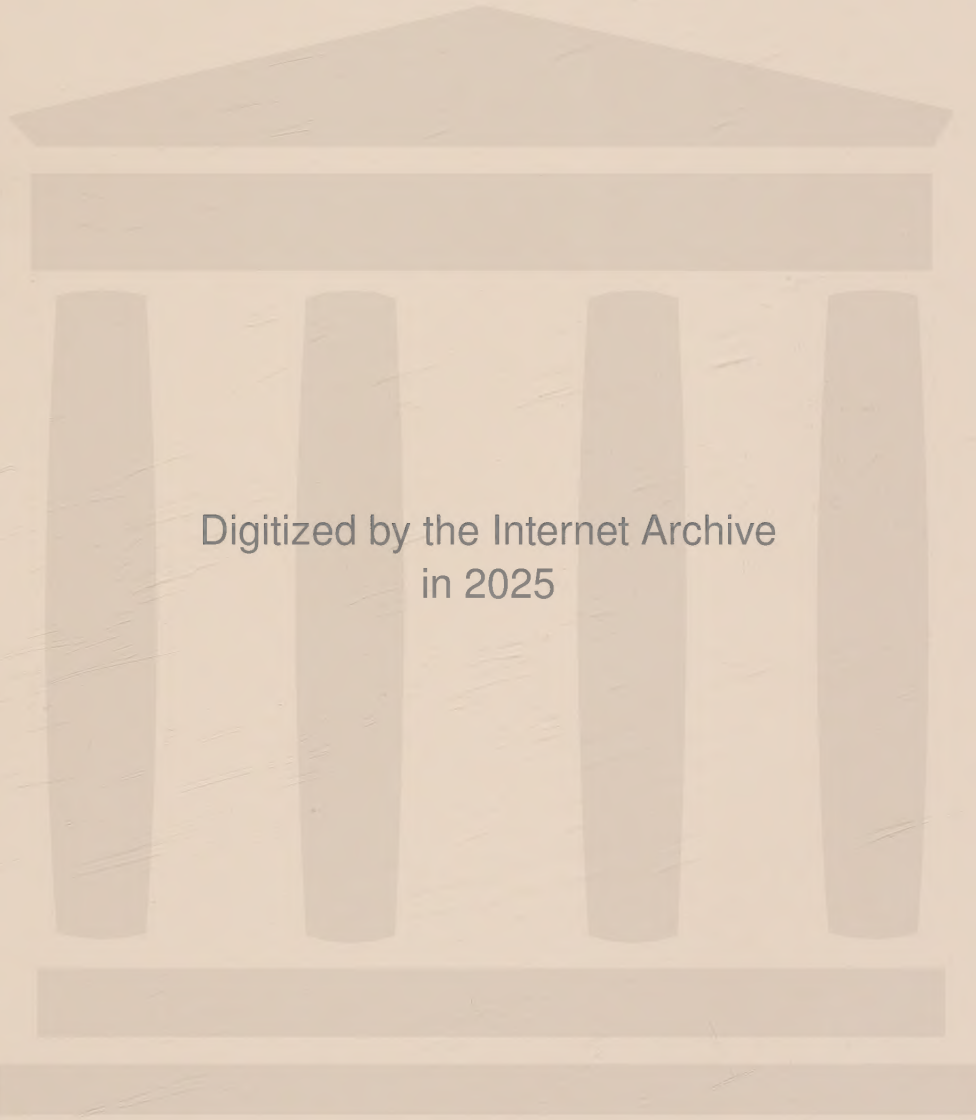
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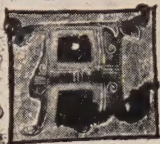




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re Ioanni dimarchanoua citadino  
de la felice cita de Venesia frate  
Iacobo capharo di Genoa del or  
dine de frati p̄dicatore in sacra theologia li  
cēciato ī la uniuersita de oxōfordi cū recō  
mēdatione: pensando in me molte uolte la  
grāde humanita La quale longo tēpo passa  
to me hai mōstrato effectualmēte: Pē sai an  
chora io si possibil era ad me ī qualche mo  
do fare cosa: laqual fusse nō cōm satisfacto  
ria de tātī bñficii reciputi ma solamente de  
mōstratoria di qualche grado di gratitudie  
⁊ cūciosa cosa che cū lofamulato corpora  
le mi uedesse ī sufficiēte a fare q̄llo che piu  
uolte ho desiderato: Pē sai almācho cū alcu  
no studioso exercicio fare ī modo che latua  
humanita potesse cōprehēdere il buō affec  
to: il quale sempre ho portato īuerso la tua  
bonita: laquale cognoscēdo essere desidero  
sa di legere ⁊ audire cose speculatiue ⁊ au  
tētiche Imaginato me ho di fare un picculo  
tractato delanima a tuo nome: ⁊ a fare que  
sto me ha mōssio che la ultima uolta essendo  
charitatiuamēte ī casa tua ⁊ prēdēdo ciba  
le recreatione medomandasti qual erano le

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25. CAMPHORA, DELL'IMMORTALITA DELL'ANIMA, COSENZA, 1478.

NOT for some considerable time has the Museum collection of Nearly typography received so notable an accession as the tract illustrated on the Frontispiece of this number of the *Quarterly*—a clean and perfect copy of Giacomo Camphora's dialogue *Dell'immortalità dell'anima* signed by Octavianus Salamonijs at Cosenza in Lower Italy in the year 1478. The press of Salamonijs was the only one to be established at Cosenza, which at this time was the capital of Calabria under the King of Naples, during the fifteenth and the first three quarters of the sixteenth century, and its known productions number but four small tracts, of which the Camphora and another are dated 1478, but without specification of the month, while a third is a booklet of elegies on the death of a governor of Calabria which took place in the same year. It would thus appear that the whole activity of Salamonijs was comprised within a twelve-month. Of the Camphora there exists, besides the present, one copy, also perfect, in the Bibliothèque Nationale and another, wanting four leaves, in the Biblioteca Comunale of Palermo; the other three tracts are recorded in only a single copy apiece. The group is thus of the utmost rarity and it is not surprising to find that Proctor knew of it by hearsay only and had perforce to confine himself to a bare mention of the printer's name and date in his *Index* (p. 504). We know of Salamonijs only what he tells us himself in his colophons, namely, that he came from Manfredonia, a town on the Adriatic near Bari. The single fount of type which he used, and which is here reproduced practically for the first time, is a very peculiar mixture of roman capitals with a lower-case partly roman and partly gothic, the face being unusually heavy for a text type. Although no parallel which is at all close can be found for it among the incunabula, there is an air of Roman workmanship about it, suggesting that Salamonijs may have learnt his craft at Rome. Such as it is, the Camphora, with its forty-four quarto leaves of thirty lines to the page, is the bulkiest of his productions. The author was a contemporary Genoese Dominican, who had taken the degree of licentiate in theology at Oxford, and his dialogue was popular enough to

pass through nine editions (of which this is the fourth) before the century closed.

The Camphora is the subject of two unstarred entries in Hain, one under its true author (no. 4300), the other under Philelphus (no. 12967), and it is described in the *Gesamtkatalog der Wiegendrucke* (no. 5951). The press-mark of the Museum copy is IA. 33605.

V. SCHOLDERER.

26. AEGIDIUS ROMANUS ON THE PHYSICS OF ARISTOTLE, PADUA, 1493.

THE Library has also received as a gift from Mr Falconer Madan, jun., a copy of Aegidius Romanus, *Commentaria in libros Physicorum Aristotelis*, printed by, or for, Hieronymus de Durantis at Padua and dated 15 October 1493. This book forms part of a small group of Aristotelian commentaries written from the Thomist point of view which was published by de Durantis in this year and which is of interest because it was apparently intended as a counterblast to the Averroist and Scotist doctrines officially favoured in the University of Padua at this time. Bibliographical references: Hain \*128, *Gesamtkatalog der Wiegendrucke* 7197, Proctor †6832, IB. 30067.

V. SCHOLDERER.

27. AN INDULGENCE PRINTED BY PYNSON, 1491.

SINCE the appearance of the late Mr Gordon Duff's illustrated monograph on *Fifteenth Century English Books*, published by the Bibliographical Society in 1917, only on rare occasions has appropriate material not recorded there come to light. On 1 August of this year a hitherto unrecorded fifteenth-century English indulgence was offered for sale at Sotheby's. It has now been acquired by the Department of Printed Books.

The document, here reproduced in facsimile on Pl. X, was issued in 1491 by Thomas White, Prior-General of the Order of Crutched Friars in England, and Prior of the Convent of Crutched Friars beside the Tower of London. It contains a statement of indulgences granted by John Morton, Archbishop of Canterbury, with ten other bishops, to all who should contribute towards the rebuilding of the Convent, which 'vpon Mydsomer euyn last past by a sodeyne tem-



**B**e it knowen to alle true cristen people to whom this present writyng shal come se o: here Thomas whate Prioure of the place of Lored Jheris besyde the Tour of London. Priour generall. of the Religion of the Inuencion of the holy Croce through alle Englonde. First founded at Jherusalem by seynt Erene & confirmed by seynt Siluestre pope of Rome at the desyre of Constantin the Emperour. the sonne of seint Erene asoforsayd. And the brethern of the sayd place. sende greeting in oure lord god Euntlastyng. For asmoche as the place of the seyd Prioure and Couent. vpon Wydsomer eyn last pass by a sodeyne tempest of fyre sauyng the Church was deuoured and destroyed. to there bitter pouerpyssyng. wythoute the gracions subside of chertable people to them therein be shewyd. wherfore to alle the benefactours of the sayd religion been graunted of antiquite by dyuerse popes archebisschoppes and bisschoppes thre M. and L. dayes of pardon. And now late oure hols fader my lorde of Caunterbury Chancelles and metropolstan of Englonde wyth v. other bisschoppes eueryche of them haue graunted to al tho that gynneth of here charite to the redyfyng of the seyd place. xl. dayes of pardon.

and to alle tho that to the  
 Worrouer the sayd Priour and Couent graunten to  
 sayd entent gynneth of their charyete be admittid a Brother o: a suster of the said religion And to be partenes  
 of a thousand Masses doon in the sayd place by the yere. and of alle other suffrage and prayer doon wythin the sa  
 me place. And four tymes of the yere that to save seint Julies day seint Maries day seint Valentynes daye  
 and Wydsomer day. A solempne masse of the holy goost to be doon wythin the said place for the gode estate and  
 prosperyte of the Brethern and susteren that by alwe And on the morowe after euery of the sayd festes. A so  
 lempne Dirige and Masse of Requiem for them that be departed oute of the worlde. And euery of the seyd brethe  
 ren o: susteren to haue this lettre durynge his lyf. whiche at the day of his decesse shalbe retourned to the seyd  
 place and there for the owner thereof to be doon. A solempne dirige and masse of Requiem. To the persoumynge of  
 alle the premisses the said Priour and Couent binden them and their successours by these presentes. In witness  
 wherof they haue sett their Couent Seale. Tere of oure lorde god M. CCC. lxxvi.





pest of fyre sauynge the Chirche was deuoured and destroyed'. There follows a statement of benefits granted by the Prior and Convent to each individual contributor, whose name was to be filled in by hand in a space left blank.

It was the regular practice to print indulgences on sheets of paper, with two variant settings-up on each half-sheet; the sheet was then divided so that each setting-up could be used separately. The present indulgence is printed on a half-sheet which owes its preservation to the fact that it was used to line the binding of a *Dominicale* of Philippus de Monte Calerio printed at Lyons in 1510, but bound in England. It bears no printer's name, but it is printed in one of the two types used by Richard Pynson in his earliest impressions. Pynson's earliest dated book, the only recorded copy of which is in the Museum, belongs to the year 1492, but he is known to have printed five books in 1490-1. As the indulgence would naturally be printed at the time the appeal for funds was made, it can be assigned to the year 1491.

The Department is fortunate in having secured what appears to be the only surviving copy of one of the earliest of Pynson's productions, which has the special interest of being concerned with a religious house in the heart of London.

H. THOMAS.

## 28. MODERN ENGLISH BOOKBINDINGS.

THE Department of Printed Books has received two specimens of English bookbinding as a gift from Mr Julian Moore, who has already presented several books with the object of strengthening the Museum collection of modern English bookbindings.

One of the newly presented books is a copy of Daudet's *Tartarin sur les Alpes*, Paris, 1885, bound in blue morocco, with a freehand decoration in black and gold, by Zaehnsdorf. The design is similar in type to that on the much larger binding of a copy of F. Mistral's *Mireille*, Paris, 1884, presented some time ago by Mr Moore, and now showing in the historical exhibition of English bookbindings in the King's Library.

The other book is a copy of *Howleglas*, London, 1867, in a brown morocco gold-tooled binding by Thomas Riviere, the founder of the

present firm of Robert Riviere & Son Limited. Specimens of the founder's work are not commonly met with. This book has now been added to the exhibition in the King's Library.

H. THOMAS.

## 29. A LEGAL DOCUMENT FROM PROVENCE.

THAT the political aspect of feudalism, as distinct from its social side, was much more pronounced in medieval France than in England is one of the well-known facts of history. There the private ownership of rights of police and justice was greater both in extent and degree than in our own country: they were rights that could be sold, exchanged, or alienated, apart from possessory or proprietary rights in the soil. The whole country was studded with feudal lords owning such privileges in varying measure.

An interesting record of one of the smaller French local jurisdictions in private hands, recently acquired by the Department of Manuscripts by means of the Farnborough Fund (Egerton MS. 3131), will doubtless be of value to the student of Provençal law, customs, and even language; for, though written mainly in Latin, it contains here and there phrases, generally of abuse, in that dialect. It originally consisted of sixteen paper leaves, of which the first and last, probably used merely as a cover, are now missing. In it are recorded sentences pronounced in some fifty cases, on behalf of Reforciat de Castellane, by Guillaume d'Esparron, his judge-ordinary in 'Valle de Foss', 23 April 1392. This *seigneurie* is to be identified with the region round the present Fox-Amphoux—at that time within the confines of the County of Provence, now a commune in the department of the Var—which includes the two districts Fox and Amphoux, situated respectively on hills above either bank of a branch of the River Bresc, and the valley between; its owner was Reforciat de Castellane, the first member to bear that name of a younger branch of a distinguished Provençal family, who was *seigneur* of La Verdière, Fox and its valley, Varages, and other contiguous domains.<sup>1</sup> The tribunal, consisting of the judge, the *seigneur*, a notary (who wrote the manuscript), Girand by name, the bailiff,

<sup>1</sup> *Dictionnaire de la Noblesse*, iv (1864), coll. 797–812.



and others, sat in the hall of the castle of Fox, 'on a certain wooden bench', having been duly summoned thither by the public crier, as was the custom.

Hither, then, were brought the criminals of the district, whose misdeeds in their number and variety—theft, robbery with violence, threatening language, and even homicide—reveal a far from law-abiding community, and an insecurity of life and property which one associates with the France of the Hundred Years' War. Three men from the neighbouring village of Regusse had on several occasions entered the fort of Amphoux both by day and night, armed with divers kinds of weapons, and had carried away much spoil. An inhabitant of Fox, during a heated argument with a fellow villager, 'not content with mere words, but wishing to add evil to evil', attempted to strike him with a stone and would have done so had not bystanders prevented him. Bertrand Folquerius of Fox was condemned for having defamed a woman with the words 'vil putan'; while not only in this but also in other cases less decorous terms of abuse escaped the lips of offending parties. Philippa Bareria, accused of the murder of one by name Gascard, failed to appear after three summonses and was amerced 50 livres for contumacy, in addition to having to face the graver charge when she could be found. But the isolated crimes of these and other miscreants pale before the long list of misdeeds of Durandus Bareria, Philippa's father, which account for sixteen out of the fifty-one entries in our manuscript. One day, at a late hour, 'when wolves are prowling and good men reposing', he had broken open the door of a house and stolen a tub of salt flesh, some seven or eight pounds of lard, and a half-cheese; from his own daughter's house he had unlawfully abstracted linen goods and iron implements; from the Vicar of Fox, a hive of bees; elsewhere a fork and spades, a plough and ploughshares, sheaves of corn, and other articles. Imprisoned in the gaol within the tower of the fortress of Fox, his feet in chains, he had escaped 'otherwise than by the door of the tower', and fled for sanctuary to the Church of St Martin, Amphoux. But, as medieval jurists never hesitated to proclaim, justice must be impartial, and even so hardened a criminal as Bareria could not be defamed with impunity; an inhabitant of Tavernes,

having 'in verbal strife' with him used malicious and insulting words, was amerced ten shillings. Without the fines, indeed, the possession of jurisdictional rights would have lost much of its gilt for these feudal lords. As, during the session before us, they amounted to nearly 180 livres—a large sum when we consider the relative value of money in the fourteenth and twentieth centuries—Reforciat de Castellane doubtless reaped a handsome profit, even allowing for the cost which the upkeep of his court entailed. B. SCHOFIELD.

### 30. THE MANUSCRIPT OF THE POEM OF 'ROBERTE THE DEUYLL'.

IN the year 1798 a certain I. Herbert (probably Isaac Herbert, bookseller of 29 Great Russell Street, nephew of the bibliographer William Herbert) published in two variant issues a poem entitled *Roberte the Deuyll. A Metrical Romance from an Ancient Illuminated Manuscript*, with engraved plates reproducing the illustrations of the original manuscript. This original, long supposed lost, has now reappeared and, with a copy of Herbert's edition, has been added to the Museum collections (Egerton MS. 3132 A, B, from the Farnborough Fund). The name 'W. Herbert' inscribed on the first leaf shows that the manuscript had belonged to the bookseller's more famous uncle (d. 1795). A note signed F. D. [Francis Douce] must have been inserted in the volume before 1798, since it is reproduced in the printed edition in a different form in the different issues. It may be quoted once more: 'This MS. of Robert the Devil appears to have been transcribed word for word from an edition in 4to printed either by Wynkyn de Worde or Pynson of which I have a fragment consisting of 6 leaves; these I have collated with the MS.'

'No mention is made of this edition in Mr Herbert's typographical antiquities [i.e. his edition of Ames's work of that name], nor have I ever seen a compleat copy or heard of one. It is probable that the impression was destroyed in the fire of London. There are no Cuts in the fragment. The drawings in the MS. seem to be of the time of Elizabeth or James I. The MS. was formerly in the possession of Mr Ratcliffe.'

Many years later the same great collector inserted another note into

the manuscript in his possession which was to become Douce MS. 261 in the Bodleian Library. This note is quoted by Hales and Furnivall, *Bishop Percy's Folio Manuscript*, iii, p. 17, note 1: 'This MS. was purchased by some booksellers at the sale of the Fairfax library at Leeds Castle in 1831. The MS. from which the metrical romance of *Robert the Devil* was printed by J. [sic] Herbert in 1798 was certainly written by the person who wrote the present MS., and illuminated with the same kind of rude drawings. He was probably a collector of metrical romances like the transcriber of Bishop Percy's celebrated MS., which was written about the time of Charles II; and there may be other volumes of the like nature as the present existing in obscure libraries, and even made up by the present transcriber.

'Qy. what became of the MS. of *Robert the Devil*, which was successively in the possession of Mr Rawlinson, Horace Walpole, Mr Edwards of Pall Mall, Mr Egerton, Mr Allen, Mr Caulfield, and "Masterre Samuelle Irelande".'

This last query may now be satisfactorily answered. The question remains whether Douce was right in suggesting that the poem was transcribed from a printed edition, a fragment of which was in his collection and is now in the Bodleian Library. A brief account of the Douce MS. 261 will help towards the solution of this problem. That manuscript (written, as Douce rightly claims, in the hand of the writer of the present manuscript) contains four metrical romances, 'Syr Isenbras', 'Syr Degore', 'The Jeaste of Syr Gawayne', and 'Syr Eglamoure of Artoys'. Of three of these printed texts still exist, *Syr Isenbras* (two editions, London, 1530? and W. Copland, 1550, see *Short-Title Catalogue*, p. 319); *Syr Degore* (three editions, W. de Worde, bef. 1528, W. Copland, 1550? J. King, 1560, *S.T.C.*, p. 145); *Syr Eglamoure* (four editions, W. de Worde, 1550, a fragment of one leaf, Chapman and Myllar, 1508? W. Copland, [1548-69], J. Walley, 1570?). The Jeaste of Syr Gawayne is the sole surviving representative of this text, but its association with the other romances suggests that it may also have been based on a printed edition.

Douce 261 is illustrated with drawings in the same style, reminiscent of tinted woodcuts, as the Egerton MS. The inscription 'E. B.' (possibly the initials of the scribe) appears on f. 25 b and the date



'1564' is at f. 48 b. The two manuscripts, then, written in all probability about 1564, are in all the texts they contain later than the great majority of the printed editions, and it seems reasonable to suppose that they derive from that source. The Bodleian fragment of *Roberte the Deuyll*, so far as it goes, presents the same text as the manuscript with orthographical variations. But these may well have been introduced by the transcriber. The drawings are probably his addition, since there are no cuts in the Bodleian print and Douce 261 has similar drawings not represented in the printed copies.

Douce may have based his list of owners of the manuscript on personal knowledge. There is evidence that it belonged to Horace Walpole, John Ratcliffe, William Herbert, John Brand, Richard Heber, Sir Thomas Phillipps (MS. no. 8310), and H. T. Butler (sale cat., Hodgson's, 13 June 1934, lot 1). It has, thus, a very respectable pedigree.

R. FLOWER.

31. THE CHATHAM-CALCRAFT CORRESPONDENCE.  
SHOULD the four stout quarto volumes which embrace the published political correspondence of William Pitt, the Earl of Chatham, leave appetite unsated, there are always his original papers, in 372 bundles, at the Public Record Office. His hand, arresting, bold, and generous to a fault, is already familiar enough in the Department of Manuscripts. Nevertheless the gift of the late Mr F. F. Urquhart, a series of letters exchanged between the elder Pitt and John Calcraft, a valued (but not entirely reputable) Parliamentary supporter, will be widely welcomed. Add. MS. 43771, as it is now numbered, shows us the correspondence from Calcraft's side. Opening on 9 May 1746, it is terminated by his death in 1772, and consists of 28 holograph letters of the Great Commoner, 16 letters written by Hester, Countess of Chatham, when her husband lay incapacitated by the gout, and 24 drafts of Calcraft's replies. Exactly half, and that the more remarkable half, appears in the published correspondence. The following letter, written at Hayes on 14 March 1771, is offered by way of specimen of what remains unprinted: 'I am sorry that the Times and a strange coincidence of circumstances should have given such an Event at Rochester, a sad Prognostick how

little is to be hoped even from a new Parliament. Indeed, the English People is no more. The Conduct of Mr. Po[n]sonby is full of Dignity and will for ever place Him in my Mind as Superior to the abject character of the Age. He deserves to be The *Speaker* of a *real Parliament*, but that once respectable *Thing* is nothing but a *Shadow* in either Country.' This outburst, typical of the man, was provoked by nothing more serious than the loss of a by-election and the resignation of the Irish Speaker. Presumably it was not epistolary style that led the poet Cowper to rejoice:

'That Chatham's language was his mother tongue.'

A. J. COLLINS.

### 32. A FAMOUS LETTER OF JOHN ('OLD') CROME.

JOHN CROME was an infrequent and unhandy letter-writer. And of the few surviving letters one stands out as of primary importance, proving, in Mr Binyon's words, 'that Crome did not work from a sort of unconscious instinct, but consciously pursued a chosen aim'. This important document has now, by the gift of the Friends of the National Libraries, been added to the collections of the Department of Manuscripts, which hitherto possessed no example of the artist's autograph.

The material form of the letter is in itself interesting. It is written in a scrawling, unpractised hand across the breadth of a sheet of drawing-paper folded into two leaves one foot and half an inch square. After folding, Crome affixed a seal, a fragment of which still remains, and wrote on the back 'Friend James have the goodness to put these notes in the post', but there is no sign that the letter went through the post.

It was addressed to his pupil, James Stark, then living in London, and is dated from Norwich in January 1816. The central part of the letter deals with a picture of Stark's and gives him good advice. 'But how pleased I was to see so much improvement in the figures—so unlike our Norwich school [a very early occurrence of this famous phrase]. . . . I cannot let your sky go off without some observation. I think the character of your clouds too affected that is, too much of some of our Mordern [*sic*] Painters who mistake some of our great

masters because they sometimes put in some of those round characters of clouds, they must do the same. But if you look at any of their skys they either assist in the composition or make some figure in the picture (nay sometimes play the first fiddle). I have seen this in Wovermans and many others I could mention. (Brea[d]th) must be attended to, if you Paint but a muscle give it *brea[d]th*.' After more advice in this style the letter concludes with some delightful personalities.

The letter has been printed in the memoir prefixed to the catalogue of the sixth exhibition of the Norwich Art Circle and elsewhere. It now comes as a remarkable and characteristic addition to the collection of the autographs of artists in the Museum. · R. FLOWER.

### 33. LETTERS OF JOHN STUART MILL.

TO the generosity of Mr Harold Clayton, C.I.E., the Museum is indebted for an addition to its already considerable accumulation of autograph letters of J. S. Mill. The newly acquired letters (15 in all, and numbered Add. MS. 43773) are dated 1859, 1860, and (one) 1863, and are addressed to Thomas Hare, for whom see the *D.N.B.*, and who perhaps may be considered the 'inventor' of 'proportional representation'.

The letters naturally do not enter deeply into the scheme of proportional representation, though Mill expresses his views on certain of the details. The correspondence arose, apparently, from Hare's presenting to Mill a copy of his *Treatise on the Election of Representatives, Parliamentary and Municipal* (published in 1859, the year in which Mill himself published his *Thoughts on Parliamentary Reform*). Both works were apropos of the discussions on reform, which were then going on, and which led up to Disraeli's measure of 1867. The main topics of the letters are how Hare had best carry on his campaign and in what way Mill could best co-operate. Mill's co-operation was to be of a literary kind (contributing articles to periodicals, &c.) and also personal ('calling the attention of various people to your plan'), while Hare was to approach leading public men (Gladstone, Lord Grey, Lord Lyndhurst, Lord Brougham) with a view to enlisting their support, and to get into touch with political and social organizations (e.g. with the 'Social Science



Association', before which body he read a paper at Bradford, and also with the Committee of the House of Lords, sitting under the chairmanship of Earl Grey). Hare also wrote articles for *Fraser's Magazine* and the Statistical Society's *Journal*.

Some of the letters have been printed (from the rough drafts, which Mill was in the habit of preserving) by Mr Hugh Elliot in *The Letters of John Stuart Mill* (1910). From those which do not appear to have been printed the following extracts may be of interest.

Commenting on the general aspect of Hare's scheme Mill writes as follows (19 December 1859) from his French domicile at St V ran near Avignon: 'The more I think of your plan, the more it appears to me to be *the* great discovery in representative government. As you have read the two volumes of *Dissertations*, you have seen how during a great part of my life I have been troubled by the difficulty of reconciling democratic institutions with the maintenance of a great social support for dissentient opinions. Now, your plan distinctly solves this difficulty.'

In another letter (Blackheath Park, 26 January 1863) he congratulates Hare on the welcome that the new device is receiving in altogether unexpected quarters. 'I inclose a letter I have received from the Foreign Minister (I believe) of the Sandwich Islands, announcing his intention to bring forward *there* a proposal for the representation of minorities. Surely this is as great a wonder as anything in our time; marked out as it is from all former times by the *universality* of discussion and progress all over the world.'

Mill's letter of 9 May 1860 from Barcelona is partly evoked by some 'disparaging remarks' by Mr Walter, M.P. (John Walter, of *The Times*). 'He rather misses the matter', so writes the author of *A System of Logic*, 'in saying that I think a proposition has only to be logically proved in order to be universally agreed to. What I do think is that when a thing is "logically proved", it is the duty of whoever sees that it is so, to stand up for it, whether it is likely to be agreed to or not.' We may here refer to the acquisition by the British Museum in 1928 of the manuscript of *A System of Logic* (Add. MSS. 41624-7; see the *British Museum Quarterly*, Vol. III, p. 76).

Turning to foreign policy, we see that in 1859, as in the years

preceding 1914, 'rumours of wars' were prevalent. 'I do not see', says Mill, writing from St Véran on 4 May 1859, 'how we can now avoid the terrible calamity of war. If we allow Austria to be crushed between Russia and France, which left to herself she certainly will be, the fate of England is sealed, for the two together will be a match for her at sea, and vastly superior on land. It is quite possible that Europe may be divided between two great military despotisms, and freedom driven to take refuge in America and Australia.'

G. T. HALES.

### 34. BABYLONIAN STONE CARVINGS OF THE EARLY PERIOD.

THE figure 91667 which appears on Pl. XI, no. 1, is  $5\frac{3}{4}$  in. in height and 5 in. in breadth, and is made of a reddish calcite. It is by no means a new acquisition, for it has been in the Museum since the early years of exploration in Babylonia. M. François Lenormant, who published a drawing and discussion of it in the *Revue archéologique* of October 1868, says that it was found 'dans les environs immédiats de Babylone', and that it was brought back by Layard, but upon what authority he made these statements cannot now be determined. It is not necessary to describe the figure itself, for its main features are clear in the illustration. It is inscribed both upon the right upper arm and upon the back, but whereas the former signs are deeply incised in a rectangular frame, those upon the back are lightly scratched in an irregular fashion. Though the signs are in general of a form consonant with the age of the object they are mostly unintelligible, a circumstance which has combined with the peculiar style of the figure to suggest some doubts as to the authenticity of the work. There are now, however, many parallels which prove it to be a characteristic product of an early Babylonian art. The first to become known was the 'bas-relief courbe' from Lagash, now in the Louvre. More recently has appeared the charioteer on the fragmentary plaque found at Ur (Woolley, *The Royal Cemetery*, Pl. 181) and its double from Khafaje, shown in the same place. It is from the last site, and from the neighbouring Tell Asmar, that a large number of statuettes has recently been exca-





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# XI. BABYLONIAN STONE CARVINGS





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XII. BABYLONIAN STONE CARVINGS

vated which, by their similarity to our figure, indicate the style and the period to which it must be referred. They present the same flatness, a similar arrangement of the beard and hair (or wig) both in front and at the back, the same posture of the hands, and the same exaggerated nose, which in our example was attached to the face by two dowels—it is now missing. In most of the recently discovered figures the eyes are inlaid, whereas here they are carved and were no doubt painted. The statuettes of Tell Asmar and Khafaje were discovered in a stratum which is claimed to be somewhat earlier than the tombs of Ur; in any case they, and this figure with them, belong to that stage of archaic Babylonian development which it is now usual to call the Early Dynastic period, for which 3000 B.C. may be given as a round date.

Of about the same period, though probably later in it, is the calcite head 91877 (Pl. XI, no. 2) measuring  $4\frac{1}{4}$  in. in height and  $3\frac{1}{4}$  in. in breadth, which was found in the ruins of ancient Sippar. Here the eyes and the eyebrows were originally inlaid and traces remain of the bitumen with which they were stuck in. A removable wig may have fitted over the head, which is now shaven, but the most interesting feature is that this face was made to wear a full beard which extended down the cheeks and round the chin, though the upper lip and the mouth were left free; the grooves in the cheeks and the shaping of the chin show clearly where this beard was to be fitted. It was doubtless made of some coloured ornamental material, in the same way as beards of lapis lazuli were found attached to bulls' heads on several objects from the tombs at Ur.

From the former excavations at Ur by Mr J. E. Taylor in 1853-4 comes the interesting if enigmatical object numbered 91700 (Pl. XII, no. 1), breadth  $7\frac{5}{8}$  in., height  $8\frac{1}{8}$  in., which does not seem ever to have been published. It is complete in breadth and height, but not in thickness, for some part of the back, aided by the nature of the stone, has been broken off. This stone is a kind of grey slate or schist, and is consequently very liable to flake away. As to the object itself, the main part consists, as will be seen, of a rectangular plaque divided by surface carving into two rows, and each of these into four squares decorated in sunk relief each with two eyes and two rosettes

in a symmetrical order. All the four edges of this as well as the 'handle' are sculptured with an imitation of basket-work in an elaborate pattern which can be seen in the photograph. The purpose of this article, with its disproportionately large 'handle' (if such it be) cannot be defined with confidence, but the emblems upon it might suggest a gaming-board. The eyes and rosettes are prominent features of the inlaid gaming-boards found at Ur, though the shape is of course different, and there is no explanation of the 'handle'. Another possibility is that the prototype of this might be compared with the small 'buckets' carried by the winged genii of the Assyrian monuments: these are sometimes shown as made of, or covered with, basket-work, and they are often decorated with magical symbols having doubtless a similar effect to the eyes and rosettes here. This would also, of course, explain the 'handle'. On grounds of style this object may be dated in the Early Dynastic period.

No. 119399 (Pl. XII, no. 2) is a broken figure of a ram in dark green stone, measuring  $4\frac{1}{2}$  in. by  $2\frac{3}{4}$  in. The legs are missing and so are the eyes, which were formerly inlaid with another material in the existing sockets. Though lacking strongly characterized features which would suffice to date it, this figure is probably of the earlier half of the third millennium, being on the one hand later than the crouching stone animal figures of the very early type found at Warka, and earlier than the elegantly carved rams' heads of the third Dynasty of Ur. A modern historical interest attaches to this figure, as it belonged to the collection of Mr Claudius James Rich, which was acquired by the Trustees in 1825 and formed the nucleus of the Babylonian collections of the Museum.

The little stone model of a frog (120953, Pl. XI, no. 5) was obtained in 1929 without indication of its provenance. It measures  $2\frac{3}{4}$  in. by  $1\frac{5}{8}$  in. and is of dark grey slate-like stone, pitted all over with drilled sockets to receive a coloured inlay. In the middle of the back is a raised ring, carefully worked to a level, and pierced in the middle by a hole which goes right through the figure. This cavity was made to hold a long pin or shaft which doubtless supported a cult-object standing upon or over the creature's back. Despite the hardness of the stone this is an admirable piece of small



animal sculpture, and its style with the characteristic decoration shows it to belong to the archaic period now called after the site of Jamdat Naşr, where the remains of this age were first found. In the development of Babylonian civilization this precedes the early dynasties and the tombs of Ur.

A similar object is the small figure of a flying bird (118740, Pl. XI, nos. 3, 4) in dark green stone,  $2\frac{1}{4}$  in. by  $1\frac{3}{4}$  in. Its most curious feature is the manner in which the under part is formed into a stout pierced lug, as though for holding between the fingers or for suspension, but possibly also for the purpose of being fixed upon a shaft. Details of the face, eyes, and beak are very delicately engraved upon the front of the head. This figure is known to have been found at Warka, and is probably to be assigned to the same archaic period as the preceding, for examples of the fine stone-carving of that time have been discovered there in the recent German excavations.

C. J. GADD.

### 35. SOME SYRIAN BRONZES.

AT the present date Syrian archaeology is still in its infancy, and much of the information concerning important cults of the first and second millennium has to be extracted from writers under the Roman empire, and from representations adulterated with the ideas of another age. Consequently the class of bronzes representing Syrian gods, of which the present selection from the Museum's exhibits is typical, commands special interest as being originals of early date.<sup>1</sup> The number of such figures known is fairly large (and with them go a few representing worshippers). Some of these objects look clumsy and barbaric in the extreme, either from the provinciality of their authors or because their purchasers found their very crudity more striking and suggestive of greater religious awe. Again in some cases probably the uncouth examples belonged to the poor, the more finished to persons of means.

It would add still more to their interest if we could determine which members of the pantheon these figures illustrate. The ancients tried

<sup>1</sup> All are hitherto unpublished except B.M. 25096 (P.S.B.A. 1894) and 120454, see next note.

to remove ambiguity by associating certain poses, costumes, or attributes with particular deities, but the attributes have very rarely survived. B.M. 105149 (Pl. XIII, no. 1, height  $9\frac{1}{2}$  in.) is one of these unusual exceptions, which carries a short spear and what is either a snake or a sickle-sword, the divine weapon *par excellence* in Syria. Yet in this case the attributes do not make us much wiser.

A particular attitude is given to figures clad as soldiers, in some cases bearded, in others not, wearing usually the pointed hat which appears to be the White Crown of Egypt syncretized with some native form of headgear. The attitude is that of raised left arm, brandishing a thunderbolt, lance, or double axe, and of advanced right foot. The varieties represent varying forms of a god of the same type, deities of storm and clouds, such as Teshub among the Hittites, and Reshef among the Phoenicians. Sometimes, by assimilation to the Aramaean god Hadad, the god stands on a bull. So suitable was the dramatic pose of the striking god felt to be that the same pose was chosen later by the archaic Greek school of bronze casters to be the type of Zeus hurling the thunderbolt. In Syria it survived until Roman times in the cult-type of Jupiter of Doliche, who was simply Teshub, worshipped always in that spot but seen through Roman eyes.

B.M. 25096 from near Tyre and B.M. 48452, almost certainly of North Syrian origin, illustrate the divergence of type between Teshub of the North Syrians and Reshef of the Phoenicians (Pl. XIII, nos. 2, 3, 4, heights  $4\frac{1}{2}$  in. and  $12\frac{1}{2}$  in. respectively), and are of interest as showing the cross-currents of ideas and *motifs* in the second millennium B.C. To the pointed hat of the bearded and moustachio'd Teshub we are to restore a pair of horns projecting each side, a Mesopotamian mark of godhead early transmitted to Anatolia. His similarity of style to the earlier reliefs of Senjirli dates him to the eleventh century B.C. The other figure is beardless, and wears an Egyptian kilt and a hat chosen for its similarity of shape to the Syrian pointed type but one which in fact appears to be the Osirian hat of straw worn by ritual dancers in funerals. This figure was obviously made in Phoenicia where Egyptian influence was strongest, and as to its date, a somewhat similar figure has been excavated by the French at the Phoenician post of Ras Shamra dated



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### XIII. SYRIAN BRONZES





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XIV. SYRIAN BRONZES

about 1400-1200 B.C. Our pair of figures allow of an interesting contrast of crudity and relative accomplishment, but the rough appearance of the one may be discounted when we examine its more perfectly preserved companion. Originally it was covered with gold or silver foil, on which the finer details were engraved. The foil was fitted round the limbs and secured by rows of small copper pins driven into lead-filled channels cut in the back of the figure, as clearly appears from the Tyrian Reshef on whom the foil (silver) has been largely preserved.

The same technique was employed on the remarkable figure B.M. 120454 (Pl. XIV, nos. 1, 2. Height  $10\frac{3}{4}$  inches). This is one of a set of seven closely similar figures, the rest of which are divided between certain Russian and Polish collections. Without sufficient reasons it has been proposed<sup>1</sup> to denounce the entire set as forgeries, but though it is possible that some of them may incur this reproach, there seems to be no justification for doubting this example, the face-type of which is somewhat like that of some Nimrud ivories; and at least one view is that with its companion pieces it formed a group supporting a bowl. The god wears a kilt of the usual type and a broad belt from which once hung ribbons inlaid in the surface of the bronze. His singular head-dress is the clue to his identity, but it is difficult to determine for certain how it is to be interpreted, whether as a fish-tail, a dagger-handle, or a feather head-dress. The feet were fixed on separately with tenons.

B.M. 105152 (Pl. XIV, no. 4. Height 4 inches) represents a bare-headed male figure on a lion's back, one hand raised to his head. This is usually the attitude of worship in Minoan Crete. In that island, however, neither worshippers nor gods stand on animals, while in the Near East this privilege is a mark of godhead. The explanation suggests itself that we have here a representation of a worshipper in some cult connected with Cretan influence, in which the worshipper was elevated in some ritual to divine rank.

<sup>1</sup> I. L. Snegirev in *Communications of the State Academy of History of Material Civilization*, August 1931, Leningrad (Soobshcheniya GAIMK), quoted also by Tallgren in *Eurasia Septentrionalis Antiqua*, VIII in a review. This bronze has been published previously in V. Müller, *Frühgriechische Plastik*, fig. 387.

The last, 12542 (Pl. XIV, no. 3. Height  $5\frac{1}{4}$  inches), is a purely Anatolian figure. His body and arms have been stylized to abstraction, his head alone being executed in full. This is probably an Anatolian adaptation of the Mesopotamian foundation figures in the rough shape of a nail, which were in use at the time of the dynasty of Isin and Larsa from about 2180 to 1920 B.C. The pointed top of the cap inclines forward and suggests that we have here the prototype of the so-called Phrygian cap of the god Attis in later times. It is labelled as having come from Cyprus, but if so, that was quite certainly not its original source, and probably the attribution is simply a mistake.

R. D. BARNETT.

### 36. MINOAN AND MYCENAEAN GEMS.

**A**MONG a series of Middle Minoan sealstones recently bought out of the J. R. Vallentin Fund are two of the hieroglyphic class: a very small, finely cut quadrangular prism in green jasper, and a rougher triangular prism in black steatite (Pl. XV *a*, 1 and 2). A conical seal in green jasper, with ring handle, has a conventional bull's head on its base, and a green steatite seal of similar type, but pierced at top and sides for suspension, has a browsing sheep (3, 4). An agate and a sard amygdaloid belong to the later amuletic class (Middle Minoan III—Late Minoan I): they bear designs derived apparently from fishes (5, 6). The finest pictorial gem is a red and yellow agate lentoid engraved with two goats, which have two small shields beneath their bodies (7): this is Late Minoan I (fifteenth century B.C.). Three other lentoids are of rougher style and probably later date: a rampant lion and goat with a human head in the field (8, green jasper); a calf with its feet tied together, lying apparently on a bed of branches (9, black haematite); and two long-legged birds beside a pillar (10, black slate).

E. J. FORSDYKE.

### 37. A GREEK IMPRECATION.

**T**HE leaden diploma illustrated in Pl. XV *b* has been presented to the Department of Greek and Roman Antiquities by Mrs L. M. C. Walker. The two leaves measure 5 inches by  $2\frac{3}{4}$  inches and one of the bronze rings joining them is still preserved. On the inner side is scratched a Greek inscription of a familiar type, devoting to





XV. (a) MINOAN AND MYCENAEAN GEMS  
(b) A GREEK IMPRECATION



XVI. GREEK AND ROMAN COINS



perdition a number of persons who have offended the unnamed writer; as many of the names are Roman, the inscription can hardly be older than the Roman Imperial age. The text is written backwards, from right to left, not an uncommon habit among writers of magical spells and intended to enhance the potency of the curse.

The tablets were discovered in an urn at Kaklik in Phrygia. The text was copied and published by Legrand and Chamonard in the *Bulletin de correspondance hellénique*, 1893, p. 250; and this publication has been followed by Wuensch in his Appendix of *Defixionum tabellae* in the third volume of the *Corpus of Attic Inscriptions* (p. xiii), and by Audollent in his book *Defixionum tabellae* (p. 20, no. 14). The copy requires correction in the following details: l. 1, the ν of πάντ[α]; l. 5, α of ἁώρων; l. 9, ι of Τερέντιον; l. 14, both μ's of Ἀμμολίου are all plainly legible. Line 14 is an afterthought; the father's name is inserted that there may be no doubt for whom the curse is intended.

F. N. PRYCE.

### 38. GREEK COINS.

THE Department of Coins and Medals has purchased three important coins out of the J. R. Vallentin Fund. The most remarkable is a gold stater of Smyrna (Pl. XVI, no. 1, 129.1 gr. = 8.31 gm.) previously known in one example only, in the Paris collection, which is of considerable historical importance and curiously attractive for its late but lively style. The types are the turreted head of the Fortune of Smyrna and the statue of Aphrodite Stratoniceis, holding a Victory, with the legend *Zmyrnaion Prytaneis*, '(coin) of the Smyrnaeans; (issued by the) magistrates'. It was struck between the years 87 and 84 B.C. during the bitter war between Rome and Mithradates the Great, when the latter had temporarily won over the Greek cities of Asia Minor to his side. The currency of Smyrna was of silver or bronze, and no other gold issue is known. The present one was doubtless made for special war expenses, the necessary bullion being perhaps drawn from temple treasures. The inscription 'the magistrates of Smyrna' is as exceptional as is the issue of gold itself. The usual formula comprises the name of the city and of the individual magistrate responsible for the issue; the reason why no individual is



named here may be that none wished to assume personal responsibility for such an overt sign of rebellion as the issue of gold, which appears to have been regarded in Asia as the prerogative of the suzerain. The other two coins are silver staters of the early fifth century B.C. from Cyprus, one with heads of Aphrodite and Athena, certainly of Lapethus (Pl. XVI, no. 2, 166·1 gr. = 10·76 gm.); the other with the heads of a lion and of a bull, possibly of Golgi (no. 3, 158 gr. = 10·24 gm.). Both coins come from a large hoard recently unearthed in Larnaca. The stater of Lapethus is remarkable in showing clearly the fine archaic head of Aphrodite which forms its obverse type and which for some reason has been partially or wholly obliterated in the die on all published specimens. The stater of Golgi (?) is a new variety of a very rare coin and its legend (Ba-Sa? in the Cypriot syllabary) gives the initial of an otherwise unknown king.

E. S. G. ROBINSON.

### 39. A NEW ROMAN MEDALLION.

A VERY fine medallion of Marcus Aurelius and Commodus (Pl. XVI, no. 4) has been presented to the Department of Coins and Medals by Mr Howard Carter. The obverse shows Marcus Aurelius on the left facing Commodus on the right. The reverse, Hercules standing facing, crowning himself and holding club, between a tree on which hangs his quiver on the left, and an altar on the right, is known from a medallion Lucius Verus. This medallion is an unpublished one, and adds another to the series struck by the Antonines to commemorate the Hercules-Cacus myth and its connexion with Rome.

H. MATTINGLY.

### 40. COINS OF THE ROMAN EMPIRE.

AN important selection of Roman brass and copper coins has been acquired by the Department of Coins and Medals from the collection of Mr L. A. Lawrence. The choice has been directed primarily to the period at present being catalogued, from Nerva to Hadrian. Outside this period, two coins demand special notice. One, an *as* of Augustus, struck by the moneyer P. Lurius Agrippa, with the remarkable 'triumphal' obverse, of Victory crowning the Emperor (Pl. XVI, no. 5); the other a *dupondius* of Nero, with

radiate head to right, in fine Roman style, and with reverse blank—a splendid example of a curious and rare class, which is not yet fully understood (no. 6). Of the coins of Trajan the most notable is a magnificent *sestertius*, with a brilliant portrait of Trajan, wearing *paludamentum* and cuirass, and, on reverse, the great arch dedicated to Jupiter Optimus Maximus, with a wealth of detail preserved on its panels. The coin is of the highest evidential value for the right understanding of the arch (no. 7). Of Hadrian we may note fine examples of the rare reverses of the *sestertius* IOVI CVSTODI S.C., ADVENTVS AVG. IVDAEAE S.C. and RESTITVTORI PHRYGIAE S.C. (no. 8), a *dupondius*, with an unpublished variant of the 'Hilaritas' type, with palm and sceptre in place of palm and cornucopiae, and a number of fine obverse portraits to left in the series characterized by the legend COS III P P on reverse. Most noteworthy of all is an *as*, probably unique, with the reverse SICILIA S. C. a large Medusa head in a triskelis—the one case in which a province is expressed by symbol instead of living figure (no. 9). Lastly there is a fine run of these curious *asses* with two obverse types that still constitute a challenge to our knowledge—three combining two obverses of Hadrian, three more combining obverses of Hadrian with obverse of Sabina, Aelius Caesar, and Antoninus Pius (no. 10), respectively.

H. MATTINGLY.

#### 41. A FOURTEENTH-CENTURY EGYPTIAN ALBARELLO.

THE Museum acquired in July through the J. R. Vallentin Fund a Near-Eastern pottery vase (Pl. XVII) of a rare and interesting type. It is a cylindrical jar of the form known as *albarello*, with gracefully incurving sides which are channelled by broad flutes. The material is a reddish buff pottery covered with a rich blue glaze on which is painted decoration in olive-green lustre. The painted designs consist of bands of foliage scrolls on the neck and shoulder and broad ribbons of lustre running down the flutes.

It is a sumptuous kind of pottery such as only the Near-Eastern potters have produced, and credit for its manufacture is variously claimed for Syria and Egypt. Very few other specimens are known.

The Victoria and Albert Museum has two lovely vases<sup>1</sup> of this class, one with an inscription which has been read as alluding to the fourteenth-century Egyptian Sultan Mu'ayyad al-Mansūr. Another splendid vase in the collection of the Comtesse de Béhague<sup>2</sup> has the inscription 'made for Asad of Alexandretta (or Alexandria) by Yūsuf of Damascus'. An *albarello* of similar ware,<sup>3</sup> with spiral fluting, is in the Kunstgewerbe-Museum, Frankfurt a. M.; and the lower part of a fluted *albarello* of the same type in the British Museum<sup>4</sup> was found at Fostāt in Egypt. In form and material this last closely resembles our new acquisition; and its reddish buff body suggests that both are of Egyptian rather than of Syrian provenance.

The height of our vase is 12·25 inches.

R. L. HOBSON.

#### 42. FLINTS FROM FARNHAM, SURREY.

NEXT in importance to association of types comes the sequence of flint implements in stratified deposits, and a recent discovery at Farnham concerns three of many specimens presented by Major A. G. Wade. The local gravels and the Farnham branch of the river Wey were discussed by Mr Henry Bury in 1908 (*Quart. Journ. Geol. Soc.* LXIV. 318), and his conclusions were generally accepted by the Geological Survey in 1929 (Memoir on Aldershot and Guildford); but gravel-digging on a large scale has now been resumed, and fresh light is thrown on the chronology of the 100-foot terrace next below the plateau by the occurrence of three typical implements (Pl. XVIII) in a vertical line at Elsmore's gravel-pit just north of Wrecclesham church, which is 1½ miles south-west of Farnham railway-station. In a 14-foot section (332–318 feet O.D.) a rough ovate of St Acheul type, quite unrolled, lay on the Lower Greensand base of the pit. Six feet above in stratified sand, clay, and fine gravel was a finely pointed hand-axe 9 inches long, suggesting the La Micoque industry and comparable to the best from Hoxne and the Henley specimen in the Museum (*Stone Age Guide*, Pl. III). The point is particularly sharp, the butt is heavy with most of the weight

<sup>1</sup> H. Wallis, *Early Persian Lustre Ware*, Pls. 7 and 8.

<sup>2</sup> G. Migeon, *Manuel d'art musulman*, 1927, fig. 363.

<sup>3</sup> E. Kühnel, *Islamische Kleinkunst*, fig. 68.

<sup>4</sup> *Guide to the Islamic Pottery of the Near East*, fig. 74.





XVII. A FOURTEENTH-CENTURY EGYPTIAN ALBARELLO



XVIII. STRATIFIED IMPLEMENTS FROM FARNHAM

(Scale  $\frac{1}{2}$ )



on one face, and the whole is fractured by changes of temperature but has not fallen apart. Two feet from the surface, in clay 2 feet thick, was a patinated 'point' or double side-scraper, 4 inches long, exactly corresponding in form and colour to some from the brick-earth at High Lodge, Mildenhall, Suffolk (*Proc. Prehist. Soc. E. Anglia*, III. 378). This is confirmed by several High Lodge types in Mr Bury's collection from the same 100-feet terrace; and the hand-axes from Hoxne came from gravel at the top of the cold lacustrine beds, just below the brick-earth with High Lodge types. Whatever the intervals of deposition, the strata are here dated by implements which can be regarded as type-fossils.

REGINALD A. SMITH.

#### 43. AN UNKNOWN COMMENTARY ON THE MISHNĀH.

AN excellent article by Mr Šimḥāh Asaph in the Hebrew bibliographical quarterly *Ḳiryath Sēpher*, Vol. X, nos. 3-4, draws attention to the recent acquisition by the Hebrew University Library of Jerusalem of a modern copy (made in 1930) of the hitherto unknown Arabic commentary (*Tafsīr*) on the Six Orders of the Mishnāh, by Nathan bar Abraham, Head of the Palestinian Academy. Thanks to this article (to which the following notes are greatly indebted) it has been possible to identify a Judaeo-Arabic manuscript acquired in 1929 by the Department of Oriental Printed Books and MSS. as another copy of the same work.<sup>1</sup> Unfortunately, our copy is only a fragment, wanting leaves both at the beginning and end and elsewhere, but comprising roughly some two-thirds of the whole. In its present state our manuscript (now Or. 11117) consists of 64 folios, measuring approximately 10¼ by 7¼ inches. It is written on paper in a Yemenite hand of the sixteenth century.

So rare is this work that its existence had not even been suspected until the discovery of the modern copy and the older manuscript from which the copy was made. (The older manuscript, it may be parenthetically mentioned, has been lately acquired by that well-known bibliophile Mr Elkan Adler.) The three copies which have

<sup>1</sup> Mr Asaph did not know of the existence of the Museum MS. when he wrote his article.



now come to light, one of which is merely a modern transcript, together with a fragment of two leaves in the library of Mr David Sassoon (*Catalogue*, vol. 2, p. 1061), are all that are extant of this important work.<sup>1</sup> Mr Elkan Adler's manuscript and the modern copy made from it now in Jerusalem have one and, it is hardly necessary to say, the same leaf missing. Fortunately, the Museum manuscript is able to supply this *lacuna*, so that the commentary now exists in its entirety. The three manuscripts as well as the fragment of two leaves are all of Yemenite origin. We are thus once again indebted to the Jews of Yemen for the preservation of works which, but for them, would have completely vanished.

The commentary as we have it is not in the form left by Nathan bar Abraham. The basis of the work is his, but it has passed through the hand of a compiler who has added to it from other sources. There are thus two hands at work in the commentary, and in some cases it is difficult to apportion the respective shares to each author.

Like the commentary itself, the original author of the work was buried in obscurity. Some scanty allusions to him occurring in documents of the Genizah of Cairo have been brought to light by Professor Jacob Mann, who refers to him briefly in his book *The Jews in Egypt and Palestine*, London, 1920-2. Nathan bar Abraham is known to have been the head of the Palestinian Academy in A.M. 4858 (A.D. 1098). We can thus obtain some rough idea as to his *floruit*. From the fact that Nathan's father Abraham was distinguished by the appellation *He-Ḥāsīdh* (the Pious) it is clear that he too was famous. Nathan's son, also called Abraham, appears to have shared his father's eminence, for he was appointed to the post of *Dayyān* (ecclesiastical judge) in Cairo.

The name of the compiler is unknown, but we are able to arrive at a decisive *terminus ad quem* in regard to the date of compilation. As there is no reference to Maimonides' commentary on the Mishnāh, and as it is inconceivable that he would not have been quoted if his commentary had already been current, we must narrow down the time of compilation to a date before A.D. 1170.

Unlike so many Oriental commentaries, the present work is com-

<sup>1</sup> The credit of identifying this fragment is due to Mr Asaph.

mendably brief and to the point. Although it often deals with the exegesis of the Mishnāh, this *Tafsīr* is mainly a collection of glosses in Judaeo-Arabic upon the Mishnaic text. In addition to the linguistic interest of the Arabic renderings, its value lies in the large number of Halakhic and other books quoted, some of them only vaguely known from other sources. Although the commentary quotes freely from the later Ge'ōnīm like Se'adhyāh, Samuel ben Hophni, Shārīrā, and Hai, the earlier Ge'ōnīm are only sparsely represented. Of the authorities most frequently quoted the best known are the *Hālākhōth* of Isaac al-Fāsī, the '*Ārūkh*' of Nathan ben Jehiel, the *Kitāb al-Sharāi'* (= *Sēpher ham-Miṣvōth*) of Hēpheṣ ben Yaṣliaḥ, and the *Kitāb al-Miftāḥ* (= *Sēpher ham-Maphṭēaḥ*) of Nissīm Gā'ōn, of Ḳairuwān. Interesting also are the references to that half-legendary, half-historical compilation known as *Yōsippōn* or the *Pseudo-Josephus*, here called *Akhbār Yūsuf ibn Juryūn*. That a popular work of this kind should be cited as an authority is very striking.

Transcending all these in importance is the reference to a Halakhic digest entitled *Kitāb al-Hāwi* (The Comprehensive Book), by a certain Rabbi David. No previous allusion to this book under this name is known to us. Mr Asaph has no difficulty in proving that this is none other than the lost *Sēpher hak-Kōlāl* (the Hebrew equivalent of *Kitāb al-Hāwi*), of which hitherto only the most meagre details have come down to us. This work was not called 'comprehensive' without cause, for it appears to have consisted of at least twenty parts or books (*juz'*). Mr Asaph demonstrates convincingly that the fifth book of this digest was completed in A.D. 1157. We are thus on safe ground in assuming that our commentary was compiled between A.D. 1160 and 1170.

For the many other problems of interest which the commentary raises the reader must refer to Mr Asaph's article in Hebrew, of which the above notes are largely a condensation. J. LEVEEN.

#### 44. A FIFTEENTH-CENTURY GERMAN WOODCUT.

AN interesting woodcut of about 1480-90 representing *St Bridget of Sweden and kneeling Monks and Nuns of her order* was recently presented to the Museum by Mr Henry Van den Bergh through the

National Art-Collections Fund. In style it is nearly related to early Augsburg book-illustration, and was probably produced in that town, or neighbourhood, about 1480-90. It is in the form of a triptych, measuring over all about  $10\frac{1}{2} \times 15$  inches, and is most decorative in its contemporary colouring. Like many of the early coloured woodcuts, it probably served in some poorer household, in place of a painting, as a domestic altar-piece. The monks bear on their habits crosses of three varieties, distinguishing their ranks in the order as priests, deacons, and lay brothers. The foremost kneeling nun is shown by her nimbus to be St Catherine of Sweden, daughter of St Bridget. The impression, which came from the Oettingen-Wallerstein Library at Maihingen, recently appeared in a sale at Munich (Karl & Faber, 11 May 1934, no. 32). There is an earlier state in which (with other differences) the two coats of arms in the lower right corner are those of Bavaria, Wittelsbach, and Oettingen. In the present state they represent the arms of the Palatinate and Bavaria. The alteration was probably made about 1495, so that the woodcut would be available for other Brigittine convents in Bavaria besides those under the patronage of the house of Oettingen. There is only one other impression recorded of this second state, i.e. in the Graphische Sammlung, Munich. Of the first state three impressions are described by Schreiber, at Berlin, in the National Museum, Munich, and at Maihingen (where it may still remain, as the relation of its coat of arms to the Oettingen family would favour retention in its original home while other prints are being sold).

No reproduction is given here, as this will appear early in 1935 in the second volume of Mr Campbell Dodgson's *Woodcuts of the Fifteenth Century in the British Museum*, where the student will also find a more detailed description.

A. M. HIND.

#### 45. PRINTS AND DRAWINGS ADDED TO THE MALCOLM COLLECTION.

THE Museum has been able to make several valuable additions to its early prints and drawings by the exchange of Malcolm duplicates. A small fifteenth-century manuscript book of prayers contains, among other illustrations, two undescribed line-engravings.



One of these, a roundel of *St George and the Dragon* (diameter, about 63 mm.), is a most interesting subject engraved in the manner of the so-called 'Master of the Mount of Calvary' who worked in the first half of the fifteenth century; the other, a *Mass of St Gregory* (about 78 × 55 mm.), probably dates about the middle of the century.

Among engravings acquired at the Boerner sale, Leipzig, May 1934, the two most important examples are the *Fool and the Cook* by the Master b x g (Lehrs 18, II), and *Helm-As* by Israhel van Meckenem after the Master E S (Lehrs 523). The latter is one of two known impressions, belonging to a second issue of a pack of fifty-two playing-cards by the Master E S, which is in part re-touched, and in part copied by Israhel van Meckenem.

Still more valuable are two other fifteenth-century engravings which appeared in the same sale, though they were only acquired more recently, i.e. *Studies for Adam and Eve* by the Master P. M. (Lehrs, VI. 285, 1), and the *Adoration of the Magi* by the so-called 'Meister der Weibermacht' (Geisberg, *Kupferstiche der Frühzeit*, no. 2). Both came from the Northwick collection. The Master P. M., of whom only five engravings are known, is one of the most individual engravers of the latter half of the fifteenth century in Germany, of special interest for his drawing from the nude. The present subject is only known in one other impression, in the Bibliothèque Nationale, Paris, while the *Adoration of the Magi* is not recorded in any other collection. The 'Meister der Weibermacht' is the name given to the engraver of a clearly marked group, distinguished by Dr Max Geisberg from work formerly attributed to other engravers in the following of the 'Master of the Playing Cards'. His name is taken from a curious satirical print at Munich representing a Woman on an Ass leading four monkeys, and attended by four fools.

Finally two drawings: a good example by a little-known painter, Giovanni Biliverti (1573-1644), of interest as the original study for a picture in the Casa Buonarroti, Florence, representing 'Michelangelo and the Turkish Embassy', and a charming little sketch by Jan de Bray, signed and dated 1660, of a young woman fallen asleep over a book.

A. M. HIND.

46. QUEEN ELIZABETH BY AUGUSTINE RYTHIER (?):  
AN UNDESCRIBED STATE.

A FINE impression of this well-known portrait (Pl. XIX, left) was recently acquired, which shows interesting variations in costume from the impressions already in the British Museum. The unsigned engraving, which is generally attributed to Augustine Ryther, but might equally well be by Remigius Hogenberg, served as frontispiece to Saxton's *Atlas of England and Wales* (1579), and occurs in the four copies of the book in the Museum, one being in the Print Room, the other three in the General Library (Grenville 3604, 118. e. 1, and Maps C. 7. c. 1). The quality of impression in these four copies is in a descending scale, in the order given, from the excellent and uncoloured impression in the Department of Prints and Drawings to the coloured and worn impression in the Map Room, which is published in facsimile. The newly acquired impression is clear and delicate in quality, and evidently earlier than the others. All the rest (cp. Pl. XIX, right) show clear traces of the long jewelled chain imperfectly erased when alterations were made on the plate. The reproductions given render superfluous any detailed description of the differences in the early state, and it will be enough to remark that they consist chiefly in the plain and square front of the dress hanging from the knees, in fuller folds below the girdle, and in a more elaborate chain and jewelled facing and hem to the Queen's bodice and skirt. In the second state the jewellery and dress are simplified, and the folds of the skirt given a more natural fall over the knees. Possibly, as Mr Hake has suggested to me, the change in costume from a stiffer mode to one nearer that of Hilliard's Great Seal of 1586 may indicate the passing of years in the issues of the *Atlas*. Or it may be that the Queen herself saw early proofs, and suggested these modifications in costume.

The discovery of an undescribed state generally leads to other impressions being found, and I would invite students to let me know if they find any copies of Saxton's *Atlas* with the early state. Apart from its intrinsic interest in relation to the portrait, it should help in dating issues of the *Atlas*.

A. M. HIND.









XX. J. M. W. TURNER. MALMESBURY ABBEY

## 47. THE RECONSTITUTION OF A TURNER SKETCH-BOOK.

I AM writing these notes as some indication of the kind of work that is being done in the general reconditioning and rearrangement of the drawings of the Turner Bequest, which have been deposited in the British Museum since 1931.

A large number of drawings had been extracted by Ruskin and others from sketch-books, mounted, and exhibited in the National Gallery or Tate Gallery, or used in the loan series for provincial museums. Many of these, especially the water-colours from the paper-covered roll sketch-books, are best treated by such mounting and framing, but others, chiefly in the loan series, were ill adapted for exhibition and far more instructive to students in their original place. Moreover, the large number of other drawings equally, or more, suitable for exhibition, was a further excuse, if such were needed, for their replacement in the sketch-books. In some cases Mr Finberg, in his official Inventory of the drawings (now obtainable at the British Museum), was unable to describe a sketch-book completely in its original order, as the necessary comparison in detail with the loan series was impossible. In such instances he described numerous leaves at the end of the respective sections with a note that the order could not then be ascertained.

Since everything was recalled from loan these comparisons have enabled us to reconstruct various books, and to follow Turner more intelligently on his sketching tours.

The book about which I write, the *Hereford Court Sketch-book*, Finberg XXXVIII, is one of the most interesting of the early books, a leather-bound sketch-book containing 104 leaves (101 with drawings) measuring 13 × 9 inches, and done about 1798 when the painter was twenty-three years of age. It covered a tour which started from Malmesbury, continued through Wales by Chepstow, Brecon, the Towy valley (with Llandovery, Llandilo, &c.), the Teifi valley (with Kilgarren Castle), Dolgelly, Cader Idris, Barmouth Estuary, Harlech, the Snowden district, Bettws-y-Coed, Conway, and ended at Llangollen, Welshpool, Ludlow, and Hampton Court, Herefordshire (to which 'Hereford Court' on the old parch-

ment label seems to refer). The problem before us was to place thirty-one leaves described by Finberg as his nos. 70-101, excluding nos. 73 and 80 of which he gave duplicate descriptions as 28 *a* and 42 *a*, but including no. 11 *a*, which was wrongly placed.

The first necessity was as clear an itinerary as could be inferred from the seventy drawings still in their original places. A good deal of the country, especially the North Wales region, was well known to me; and my colleague Mr Croft Murray filled in deficiencies by making a special tour in the more southerly districts of Wales, and thereby identifying several views. Identified views would thus fall within certain limits of the journey, and, while admitting the possibility of a certain margin of error in a blank leaf being left and filled later in the tour, an approximate position in the book was found. Then the book was carefully described from the point of view of missing leaves; the cut edges near the binding examined and compared with the edges of the loose drawings for shape and continuation of colour (if the drawing was in wash). Note was taken of the colour set off on the backs of drawings, and colour at the edges, occasionally just passing on to a neighbouring leaf, might offer a clue. In certain details the very skilful binder who is dealing with the Turner sketch-books found absolute indications either in the quiring, or in the tiny hillocks, which occur on hand-made paper, indenting an adjoining leaf.

Finally Mr Finberg, always ready to offer his help and advice on the collection which he catalogued for the National Gallery, either checked our findings or offered revisions.

There still remained a few uncertainties in the reconstruction, but not enough to justify further research, and the drawings as now replaced in their old cover not only offer a more valuable historical record, but a more interesting study to the artist than the detached leaves could have possessed. One of the drawings in the book, an *Interior of Malmesbury Abbey*, a very beautiful example of Turner's work in pen and monochrome wash, is here reproduced (Pl. XX).

A. M. HIND.



#### 48. OTHER ACQUISITIONS.

##### BRITISH AND MEDIEVAL ANTIQUITIES.

**F**LINT pick from gravel at Netley, Southampton, from the Harvey Webb collection. *Presented by Mrs James Young.*

Series of flint implements from Selsey. *Presented by Mr E. Heron-Allen.*

Two flint implements from Sussex. *Presented by Mr W. G. Wallace.*

Strike-a-lights and scraper from East Anglia and gun flint from Antrim. *Presented by Mr G. J. Buscall Fox.*

Flint implements from Ras Beirût (Syria) and Tunis. *Presented by the National Trust from Colonel Statham's collection.*

Microlithic implements and flakes from the Dam, School Farm, Plumtree, S. Rhodesia. *Presented by the Rev. R. L. Cranswick.*

Stone implements from the surface of river-terraces in Burma. *Presented by Mr T. O. Morris.*

Cork model of the Tower of the Giants, Gozo Island, Malta. *Presented by Dr Gordon Ward.*

Pottery fragments from two Gallo-Greek sites in Provence. *Presented by Mr C. F. C. Hawkes.*

Bronze plaque of Coriolanus. *Presented by Mr Alfred Bulpett.*

Bronze portrait medallion of William and Mary. *Presented by Messrs B. A. Seaby, Ltd.*

##### COINS AND MEDALS.

Fourteen denarii and two bronze coins of the early Roman Empire. *Presented by M. Paul Tinchant.*

An early Carian stater of an uncertain dynast. *Presented by Mr Hubert Herzfelder.*

Two thousand and seventy plaster casts of Greek and Roman coins, mainly from the Evans Collection. *Presented by Dr Jacob Hirsch.*

Twenty-three silver and six bronze coins of Nepal and Tibet. *Presented by Lt.-Col. C. Daukes, C.I.E., His Majesty's Envoy Extraordinary and Minister Plenipotentiary to the Court of Nepal.*

A replica of the porcelain plaque presented to the late Miss Emily Hobhouse by the City of Leipzig in 1922 in recognition of her relief work there. *Presented by Mr R. O. Hobhouse.*

Fourteen Roman denarii from Treasure Trove at Swaby, Lincolnshire, and eight from a find at Chalfont St. Giles. *Purchased.*

#### ETHNOGRAPHY.

Two cast brass pipes in the form of human and elephant heads and snakes, and a large pottery pipe-bowl with openwork ornament, from the Bali tribe, Cameroons. *Presented by Mr K. V. Elphinstone.*

A series of stone implements from Sorell and from Swansea, Tasmania. *Presented by Mr J. Kelsall.*

A large series of stone implements of all periods, from Carnarvondale Farm, Bushman's River, Natal, and from Barberton, Transvaal. *Presented by Miss Penelope Ward.*

A series of baskets and painted pottery vases from British Guiana. *Presented by the Rt. Rev. the Bishop of Guiana.*

Apparatus used in the manufacture of glass beads, from Dunkwa, Gold Coast; also the outfit for making and stamping cloths called 'adinkira', from Ashanti. *Presented by Captain R. P. Wild.*

Two bronze pendant plaques with figures in relief, and a group of three standing figures, from Benin City, Southern Nigeria. *Presented by Mr E. Croft Murray.*

Two knives, bow and arrows, and other weapons, from the Ovambo tribe, South-west Africa. *Presented by Mr H. R. Rowe.*

Series of stone hand-axes, grinding-stones, and flaked points, from Smith Creek, Newmarket, Shenandoah County, Virginia, U.S.A. *Presented by Dr Biren Bonnerjea.*

#### MANUSCRIPTS.

Sailing directions for the Mediterranean, in Italian, eighteenth century; Add. MS. 43766. *Presented by the London Library.*

'The Damnable Opinions . . . of Hereticks', 1655, by Joshua Baildon; Add. MS. 43767. *Presented by Dr Francis J. Baildon.*

Extracts from the Hearth Money Rolls, co. Tyrone, Ireland, 1664, &c., from originals destroyed in 1922; Add. MS. 43768. *Presented by Mr Robert Steele.*

Typewritten transcripts from the public records of Ireland (mostly destroyed in 1922), relating to the Delafield and other families;

Add. MS. 43769. *Presented by Brigadier-General John Ross Delafield, LL.B., U.S.A.*

A collection of miscellaneous state papers, sixteenth–eighteenth centuries; Add. MS. 43772. *Presented by the Right Hon. G. Locker Lampson, P.C., M.P.*

Seven volumes of Collations of the Old Latin texts of the Gospels, by the Rev. C. R. Davey Biggs, D.D.; Add. MSS. 43775–43781. *Presented by the collator.*

A collection of Kentish brass-rubbings, by Mr B. I'Anson; Add. MS. 43783. *Presented (together with some photostats of rubbings, now MS. Facs. 322) by the collector.*

Form of anchoring for bombardment of Le Havre, signed by Admiral Rodney, 1759. *Presented by Mr Warren R. Dawson.*

Bull of Pope Nicholas IV, dated 1290; Add. Ch. 70819. *Presented by Mr Frank Marcham.*

Charter of Ralph d'Aumerle, in French, with seal of arms, dated 1302; Add. Ch. 70820. *Presented in memory of Henry Symonds, F.S.A., by his widow.*

Seal of the Province of New York, *temp.* George I; Detached Seal CLXXXI. 4. *Presented by Mr Thomas H. Rogers, U.S.A.*

#### ORIENTAL PRINTED BOOKS AND MANUSCRIPTS.

A Persian manuscript: *Futūḥ ul-ḥaramain*, a metrical guide to the holy places of Islām, by Muḥyi. With coloured illustrations. Seventeenth century. 4°. *Presented by the sons and daughters of the late General Donald Macintyre.*

An Arabic manuscript: *Tafsīr al-ḵur'ān*, a commentary on the *Ḵur'ān* by Abu Bakr ibn 'Alī al-Ḥaddād al-Ṣūfī. Vol. I. Seventeenth century. Fol. *Purchased.*

An Arabic manuscript: *Miftāḥ al-jinān*, devotional exercises and stories showing the miraculous power of prayer. Thirteenth century. 8°. *Purchased.*

An Arabic manuscript: commentaries on texts from the *Ḵur'ān* with illustrative matter in prose and verse, in *majālis*, each *majlis* containing a passage from the life of Joseph. Defective, comprising



only *majālis* 3-17. Thirteenth century. 8°. Not identical with Ibn al-Jauzī's *al-Majālis al-Yūsufīyah*. *Purchased.*

Three Chinese manuscripts: Modern copies of 3 vols. of the encyclopaedia *Yung lo ta tien*, viz. ch. 3527-8, 13822-4, and 20197. *By exchange.*

#### PRINTED BOOKS.

The Collection of Bronzes and Castings in Brass and Ormolu formed by Mr F. J. Nettlefold. Privately printed, London, 1934. *Presented by Mr F. J. Nettlefold.*

The Fables of Esope. Translated out of Frensshe in to Englysshe by William Caxton. With engravings on wood by Agnes Miller Parker. The Gregynog Press, Newtown, 1931. *Presented by the Misses G. E. and M. S. Davies.*

#### PRINTS AND DRAWINGS.

Hans Schäufelein: Baptism of Christ. Woodcut. The only known impression (from Erlangen). *Acquired by Malcolm Exchange.*

Two Packs of Playing-cards. *Presented by Dr C. Davies Sherborn.*  
Gainsborough Dupont, after Gainsborough: Portrait of Richard Graves. *Presented by Dr J. S. Pearson.*

Prints by Giorgio and Adamo Ghisi. *Presented by Major H. Howard.*

Jacob de Gheyn: design for the obverse of a medal commemorating the Victory of Prince Maurice of Nassau at Nieuport, 1600. *Presented by Mrs Berryman.*

Jacques Courtois: Battle Scene. Drawing. *Presented by Mr I. A. Williams.*

H. Aldegrevier: Portrait of himself. Line-engraving. *This and the following ten prints acquired by exchange of duplicates, as additions to the Malcolm collection. They appeared in the Boerner Sale at Leipzig, May 1934.*

Barthel Beham: Portrait of Ludwig von Bayern. Line-engraving.

H. S. Lautensack: Landscape with Hagar in the Desert. Etching.

Melchior Lorich: Two allegorical figures. Line-engravings.

Cornelis Matsys: Bacchus and Dancing Satyrs. Line-engravings.

Pieter Brueghel I: The Flight into Egypt. Etching.  
The Master C. R.: Landscape. Etching.  
The Master H. S.: Death of Jezebel. Line-engraving.  
The Master H. D.: Design for a Dagger-sheath. Line-engraving.

Robert Austin: Portrait of the Rt. Hon. Stanley Baldwin, M.P. (Mezzotint, after W. T. Monnington, R.A.).

Anonymous English drawing dated 1683: Portrait of a lady.

Pierre Woeiriot: Gaspard Duiffoprugcar. Line-engraving.

Borough Johnson: The Donkey Fair. Drawing. *Presented by Lady Watson.*

William Elder: The Art of Defence. Line-engravings. *Presented by Mr E. Croft Murray.*

Kenneth Hobson: Brecon Bridge, and Spithead. Colour-aquatints. *Presented by Mrs A. J. Finberg.*

Pieter Mulier (Il Cavaliere Tempesta): A Faun (after Pietro da Cortona). Drawing. *Presented by Mr Coghlan Briscoe.*

David Low: Eight drawings for cartoons. *Presented by the artist.*

Thomas Daniell: Three Indian Views. Colour-aquatints. *Presented by Mr Thomas Sutton.*

William Henry Hunt: Album with numerous sketches, including many portrait studies of members of the artist's family.

## EXHIBITIONS

**T**HE *Firdausī Commemoration*. The exact year of Firdausī's birth is not known with certainty; but it took place approximately a thousand years ago, at or near Tus in Khurasan, and by official order it is being celebrated in the present year of grace, 1934, with high honours both at home and in Europe. Persia does well to salute him as the national poet *par excellence*, for his *Shāh-nāmah*, embracing within its huge compass of some 60,000 lines all the available legends of the pre-islamic days of Iran, is inspired with a genuine epic fire and an obvious delight in the romantic memories of the old pagan times, which naturally drew upon him suspicions of Zarthustrian heresy, the more so as he has embedded in it about 1,000

couplets of the unquestionably heretical poet Daḳīkī. After composing the *Shāh-nāmah*, which was dedicated to the great Maḥmūd of Ghazna, who conquered Khurasan in A.D. 999, and according to tradition did not reward the poet with as much munificence as was expected by him, Firdausī withdrew to Tabaristan and endeavoured to rehabilitate his reputation for orthodoxy by writing a purely Muslim poem, the *Yūsuf u Zulaikhā*, on the legend of the loves of the Patriarch Joseph and Potiphar's wife. He died some time between 1020 and 1025 in his native Tus.

To celebrate his millenary a small exhibition of manuscripts and coloured drawings has been prepared from its ample stores by the Department of Oriental Printed Books and MSS., with the co-operation of the Department of Oriental Antiquities and Ethnography, and is now presented to view in the two slopes of Case XXII in the King's Library. The series of *Shāh-nāmah* manuscripts begins with Add. MS. 21103, a fine old copy bearing date A.H. 675 (A.D. 1276/7), which may possibly be the oldest complete text that has survived. Next in age is Or. 2833, a splendidly written and illuminated manuscript of extraordinary interest and value. It is Ḥamd Ullāh Muṣṭaufī's *Zafar-nāmah*, a versified chronicle forming a sequel to the *Shāh-nāmah*, together with his recension of the *Shāh-nāmah* written on the margins; for Ḥamd Ullāh, historian and geographer, was likewise keenly interested in poetry, and prepared with immense labour a critical edition of the national epic, which is here presented. This manuscript was copied in A.H. 807 (A.D. 1404/5). After it comes Or. 1403, a commonplace copy with poorly executed coloured illustrations, which has only the merit of a respectable age, for its date of copying is A.H. 841 (A.D. 1437/8). Very different is Add. 18188, which stands next, and was copied in A.H. 891 (A.D. 1486). This is a noble example of Timurid art in its drawing, colouring, and calligraphy. The illustration exhibited shows Rustam drawing Bīzhan out of the pit. The exquisite art of the best Ṣafavī period is well represented by Add. 15531, copied in A.H. 942 (A.D. 1535/6), of which is exhibited an illustration depicting a prince, probably designed as a portrait of Shāh Tahmāsp, seated in a garden with attendants about him. To the rococo school



of Riṣā 'Abbāsī is to be ascribed the art of Add. 16761 (copied in A.H. 1023, A.D. 1614), ingenious and lively, but curiously un-epic. Add. 27258, with its duel-scene in late romantic style, is a fairly creditable product of the same period, being dated A.H. 1037 (A.D. 1627/8). More satisfactory is the picture of Bahram Gūr's hunt in Add. 5600, an Indian copy illustrated in fine Mughal style of the early seventeenth century. Or. 4615, a good copy of Abu Ṭāhir's *Dārāb-nāmah*, a romance based upon certain episodes of the Shāh-nāmah, forms an appropriate companion to these manuscripts; it belongs to the sixteenth century, and is illustrated with excellent Indian paintings by Mughal artists. To this series of Shāh-nāmah manuscripts the Department of Oriental Antiquities and Ethnography has added some interesting illustrations, of which two are detached pages from a manuscript or manuscripts of the early fourteenth century, depicting the killing of Ashkabūs by Rustam and the conferment of knighthood on Rustam by his father Zāl, another a page from a seventeenth-century manuscript representing Rustam (who looks very like a Spanish grandee of the period) discovering that he has fatally wounded his son Sohrāb, and the fourth a coloured drawing of the eighteenth century depicting Rustam overcoming a *dīv*.

The British Museum possesses two good manuscripts of Firdausī's other poem, the *Rūsuf u Zulaikhā*. Of these the older copy (Or. 6964) is exhibited. It bears the date A.H. 1029 (A.D. 1619/20).

L. D. BARNETT.

*The Csoma Commemoration.* Körösi Csoma Sándor, usually known outside his native land as Alexander Csoma de Körös, was born in the little Hungarian town of Körös, in Transylvania, on 4 April 1784. Fired by a passion for oriental knowledge, young Csoma set out, almost penniless, on a pilgrimage to Central Asia, the ancient home of the Hun tribes from whom the Hungarians trace their descent. After long wanderings and severe privations, he reached Ladakh, where he met William Moorcroft, who befriended him and obtained for him leave to stay as an inmate in the Buddhist monastery of Yangla in Zanskar for purposes of study. Here, under conditions

of squalor and misery, he acquired most of that immense knowledge of the Tibetan language which enabled him soon to lay the foundations of scientific Tibetan studies, and thus to open up a field of literature and history which has proved to be of incalculable value. His chief works were the *Essay towards a Dictionary, Tibetan and English*, and *A Grammar of the Tibetan Language in English*, both of which were published at Calcutta in 1834. He died at Calcutta on 11 April 1842, and a tomb raised to his memory by friends and admirers fittingly records the achievements of this hero of scholarship.

The present year, being the 150th from Csoma's birth and the hundredth from the publication of his epoch-making works, has been chosen by the orientlists of Hungary for the commemoration of his services to learning; and accordingly a small exhibition has been arranged in Case D of the King's Library. Here are shown as examples of the literature which he made accessible to the West two magnificent embossed frontispieces of huge Prajñā-pāramitā manuscripts, illuminated and illustrated in gold and colours, a finely carved wooden board forming part of the binding of one of these manuscripts, a specimen of modern Tibetan religious iconography of a popular if crude sort, a copy of Moorcroft's *Travels* open at the pages where he tells of his connexion with Csoma, Csoma's *Essay towards a Dictionary*, and Duka's biography of Csoma, showing his tomb.

L. D. BARNETT.

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Mr Frederick Norman Pryce to be Deputy Keeper of the Department of Greek and Roman Antiquities:

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